

A SEMIOTIC ANALYSIS OF *HALA* MOVIE

A Thesis

Submitted as a Partial Fulfillment of the Requirements
for the Bachelor Degree

By

PURNAMA HANAN MUROD
NPM. 1311040138

Study Program: English Education

Advisor : Dr. M. Muhassin, S. S., M. Hum
Co-Advisor : Dewi Kurniawati, S. S., M. Pd



**TARBIYAH AND TEACHER TRAINING FACULTY
STATES ISLAMIC UNIVERSITY OF RADEN INTAN LAMPUNG
2021**

ABSTRACT

A SEMIOTIC ANALYSIS OF *HALA* MOVIE

By:
PURNAMA HANAN MUROD

Language is a tool to communicate to each other. To make beginner understand about English, they must use media to learn. Movie is chosen to be analyzed due to the importance of educational values as a part of our life.

This research discussed the semiotic signs in *Hala* Movie expressed by main character, Hala. The aims of this research are to find what sign performed in *Hala* Movie, and the meaning of each signs appeared. The methodology used in this research is qualitative descriptive method, which the researcher collected the data from the movie scenes, then determined the signs and the meaning of each signs that was performed by the characters and classified the sign using Pierces' theory and determine the signification using Saussures' theory.

The result of this research that there were many signs found based on its' types including iconic sign such as poems and social media, indexical sign such as diegetic sound and background picture, and symbol such as hijab and greeting. Finally, this study concludes that semiotic signs could interpret many different meanings. Context of Islamic culture is really important in determining meanings of each sign.

Keywords: *Hala* Movie, Pierce, Saussure, Semiotic, Sign.



KEMENTERIAN AGAMA RI
UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG
FAKULTAS TARBIYAH DAN KEGURUAN

Alamat : Jl. Letkol Endro Suratmin Sukarame Bandar Lampung Telp. (0721)703289

APPROVAL

Title : A SEMIOTIC ANALYSIS OF *HALA* MOVIE
Student's Name : Purnama Hanan Murod
Student's Number : 1311040138
Study Program : English Education
Faculty : Tarbiyah and Teacher Training Faculty

APPROVED

was tested and defended in the examination session
at Tarbiyah and Teacher Training Faculty
State Islamic University of Raden Intan Lampung

Advisor,

Co-Advisor,


Dr. M. Muhassin, S.S., M. Hum
NIP. 19770818 200801 1 012


Dewi Kurniawati, S. S., M. Pd
NIP. 19800601 200614 2 047

**The Chairperson of
English Education Study Program**


Meisuri, M. Pd
NIP. 19800515 200312 2 004



**KEMENTERIAN AGAMA RI
UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG
FAKULTAS TARBIYAH DAN KEGURUAN**

Alamat : Jl. Letkol Endro Suratmin Sukarame Bandar Lampung Telp. (0721)703289

ADMISSION

A thesis entitled : **A SEMIOTIC ANALYSIS OF HALA MOVIE** by Purnama Hanan Murod, NPM 1311040138, was tested and defended in the thesis examination held on: Thursday, October 8th 2020.

Board of examiners:

The Chair person : Meisuri, M. Pd

The Secretary : Septa Aryanika, M. Pd

Primary Examiner : Agus Hidayat, M. Pd

1st Co-Examiner : Dr. M. Muhassin, S. S., M. Hum

2nd Co-Examiner : Dewi Kurniawati, S. S., M. Pd

The Dean of

Tarbiyah and Teacher Training Faculty



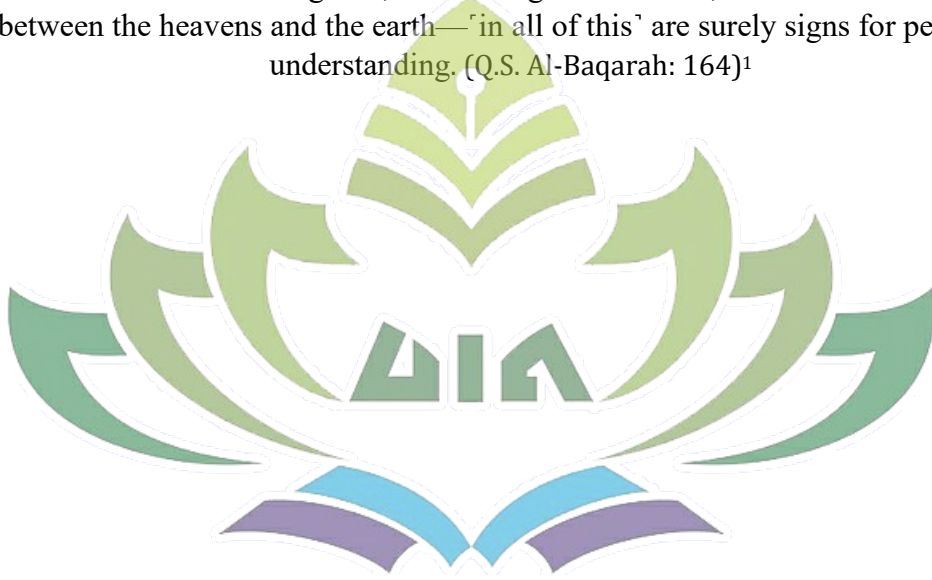
Prof. Dr. Hj. Nirva Diana, M.Pd

NIP: 196408281988032002

MOTTO

إِنَّ فِي خَلْقِ السَّمُوتِ وَالْأَرْضِ وَاخْتِلَافِ اللَّيْلِ وَالنَّهَارِ وَالْفُلْكِ الَّتِي تَجْرِي فِي الْبَحْرِ بِمَا يَنْفَعُ
النَّاسَ وَمَا أَنْزَلَ اللَّهُ مِنَ السَّمَاءِ مِنْ مَّاءٍ فَأُحْيَا بِهِ الْأَرْضَ بَعْدَ مَوْتِهَا وَبَثَّ فِيهَا مِنْ كُلِّ دَابَّةٍ وَ
تَصْرِيفِ الرِّيْحِ وَالسَّحَابِ الْمُسَخَّرِ بَيْنَ السَّمَاءِ وَالْأَرْضِ لَآيَاتٍ لِقَوْمٍ يَعْقِلُونَ

Indeed, in the creation of the heavens and the earth; the alternation of the day and the night; the ships that sail the sea for the benefit of humanity; the rain sent down by Allah from the skies, reviving the earth after its death; the scattering of all kinds of creatures throughout; the shifting of the winds; and the clouds drifting between the heavens and the earth—'in all of this' are surely signs for people of understanding. (Q.S. Al-Baqarah: 164)¹



¹<https://quran.com/2/164>. Accessed at oct 25th 2020.

DECLARATION

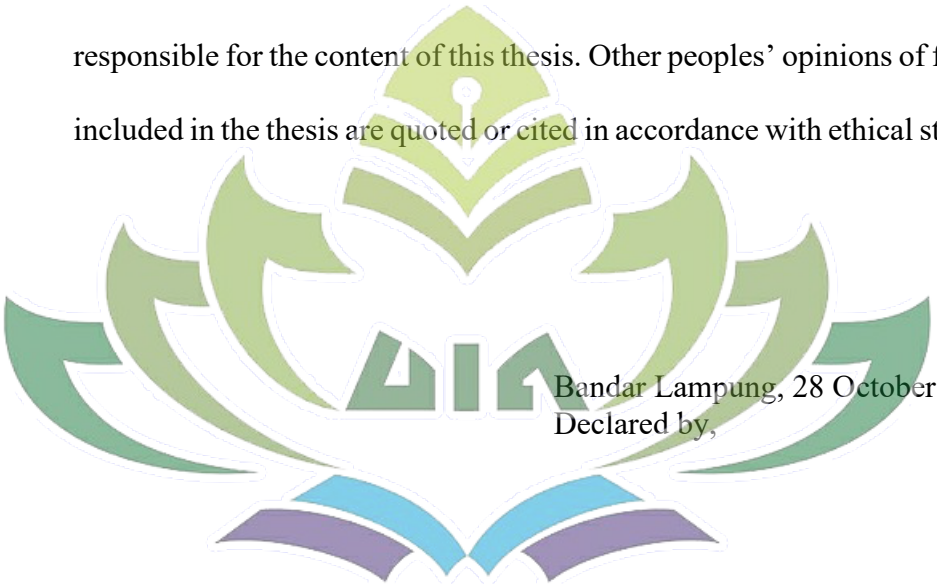
The researcher is a student with the following identity:

Name : Purnama Hanan Murod

Student's Number : 1311040138

Thesis title : **A SEMIOTIC ANALYSIS OF *HALA* MOVIE**

Certify that this thesis is definitely on my own work. I am completely responsible for the content of this thesis. Other peoples' opinions of findings included in the thesis are quoted or cited in accordance with ethical standard.



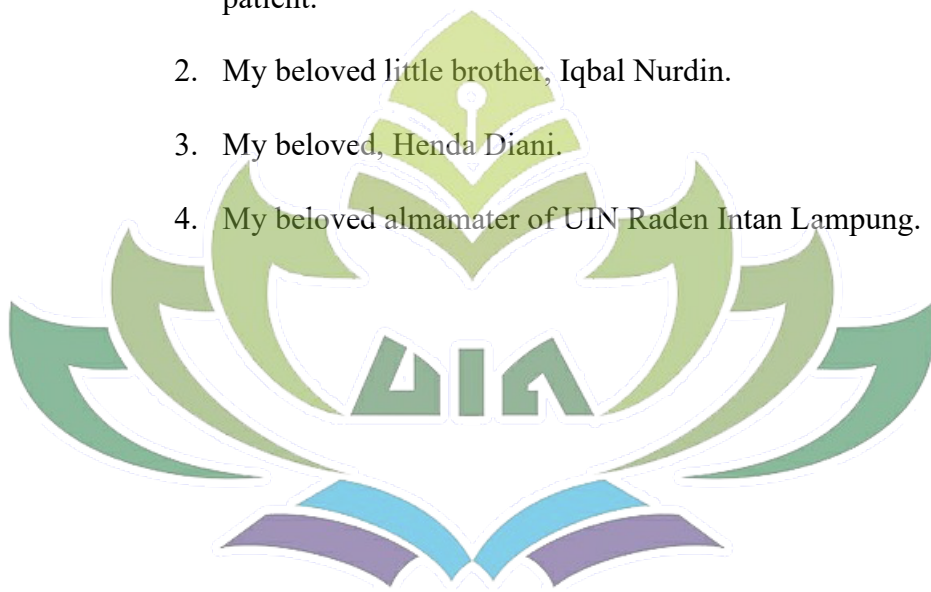
Bandar Lampung, 28 October 2020
Declared by,

PURNAMA HANAN MUROD
NPM. 1311040138

DEDICATION

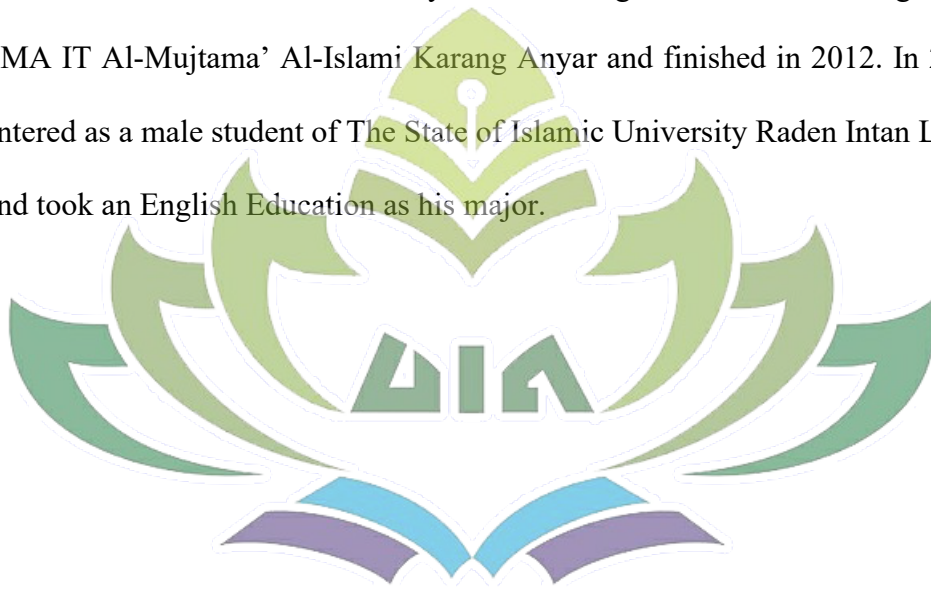
Praise and gratitude to Allah the almighty for His abundant blessing for me,
and from my heart and great of love, this thesis is dedicated to:

1. The greatest inspiration in my life, beloved father and mother,
Mr. Alm. Nurudin and Mrs. Kasmi, S. Pd who always pray for
my success. Thanks for all the motivation and support, and
patient.
2. My beloved little brother, Iqbal Nurdin.
3. My beloved, Henda Diani.
4. My beloved almamater of UIN Raden Intan Lampung.



CURRICULUM VITAE

The researcher's name is Purnama Hanan Murod. He was born on October 28th, 1995 in Bandar Lampung. He is eldest child of Mr. Alm. Nurudin and Mrs. Kasmi, S. Pd. He has little brother named Iqbal Nurdin. He studied at the first time in Kindergarten at Elementary School of SDN 2 Wiralaga 1 and graduated in 2006. He continued in Junior High School of MTs Darussalam Wiralaga and finished in 2009. Then, he continued his study in Senior High School in Boarding House of SMA IT Al-Mujtama' Al-Islami Karang Anyar and finished in 2012. In 2013, he entered as a male student of The State of Islamic University Raden Intan Lampung and took an English Education as his major.



ACKNOWLEDGEMENT

I would like to thank Allah, the most gracious and the most merciful, who has given His blessing and chance for the researcher in completing this thesis entitled “A Semiotic Analysis of *Hala* Movie.” This thesis is written as one of requirements of S-1 degree the English Education Study Program of UIN Raden Intan Lampung. In finishing this thesis, there was so much knowledge that was found especially in semiotic field. Therefore, the researcher would sincerely thank to:

1. Prof. Dr. Hj. Nirva Diana, M. Pd, the Dean of Tarbiyah and Teacher Training Faculty of UIN Raden Intan Lampung.
2. Meisuri, M. Pd, the Head of English Education Study Program of UIN Raden Intan Lampung.
3. Dr. M. Muhassin, M. Hum, the beloved advisor who has patiently guided and supported the researcher until the completion of thesis.
4. Dewi Kurniawati, M. Pd, the beloved co-advisor, who has given guidance and valuable knowledge in writing this thesis.
5. All nice lecturers of English Education Study Program of UIN Raden Intan Lampung.
6. My beloved Big Family and Siblinghood that really motivated me in finishing this duty.
7. Zarkasyi Amal Fathullah who doesn't help anything. R. Diki Elnanda Purnama, Yogi Ardhianto, Rohmatullah, Mahfud Saefudin, M. Ali Syaifuddin, Mbak Efa Rahma, we have the same fate guys. Wahyu Luthfi

Gunawan, Yudha Prasetyo, Rizki Erwan who has not given support and share their knowledge.

8. The last thanks class C of English Study Program always be good friend until I have done this thesis.

Finally, the researcher is fully aware that there is still a lot of weakness in this thesis are always open-heartedly welcome and the researcher hopes this thesis will be useful for the readers.



Purnama Hanan Murod
NPM.1311040138

TABLE OF CONTENT

ABSTRACT	i
APPROVAL	ii
ADMISSION.....	iii
MOTTO	iv
DECLARATION.....	v
DEDICATION.....	vi
CURRICULUM VITAE.....	vii
ACKNOWLEDGEMENT	viii
TABLE OF CONTENT	x
LIST OF APPENDICES	xii
 CHAPTER I: INTRODUCTION	
A. Background of The Problem.....	1
B. Identification of The Problem.....	7
C. Formulation of The Problem.....	7
D. Objective of The Research.....	7
E. Limitation of The Problem.....	8
F. Purpose of The Research.....	8
 CHAPTER II: REVIEW OF RELATED LITERATURE	
A. Concept of Semiotic.....	9
B. Field of Semiotic.....	11
C. Concept of Sign.....	13
1. Saussures' Concept of Sign.....	13
2. Pierces' Concept of Sign.....	15
D. Classification of Sign.....	17
E. Concept of Movie.....	21
F. Synopsis of <i>HalaMovie</i>	24
 CHAPTER III: RESEARCH METHOD	
A. Research Design.....	27
B. Research Instrument.....	28
C. Source of Data.....	28
D. Technique of Data Collection	28
E. Technique of Data Analysis.....	29
 CHAPTER IV: RESULT AND DISCUSSION	
A. Data Description.....	30
1. Icon	30
2. Index.....	45
3. Symbol	50
B. Result	57

CHAPTER V: CONCLUSION AND SUGGESTION	
A. Conclusion	58
B. Suggestion.....	59
REFERENCES.....	61
APENDICES.....	63



LIST OF APPENDICES

APPENDIX 1 Synopsis

APPENDIX 2 Note Taking



CHAPTER I INTRODUCTION

A. Background of The Problem

In this technology dominating days, English Language Teaching to the foreign language learners is not only challenging, but also there is a need to come out of conventional teaching strategies and adapt different strategies which aid the students to develop their linguistic competence and learner autonomy. Thus, the learning outcomes should be taken into account while using these strategies. By using movies as one of the teaching strategies, one can enhance the English language teaching to the Foreign language learners.

Like drama, the movie communicates visually and verbally, through action and gesture, and verbally through dialogue. Communicating in English itself has become a prerequisite factor in both academy and professional. The significance of English language is recognized due to its massive use in global communication.² Eventually, the ultimate voice of today is to kindle the student masses to communicate in English.

²Warschauer, M. 2000. *The Changing Global Economy and The Future of English Teaching*. TESOL Quarterly, TESOL in The 21s Century, 34(3). P.511-535

Basically, there are two types of communication; verbal and nonverbal communication. Verbal communication can be text and also the language used by humans. Meanwhile, non-verbal communication can be a body language, facial expressions and eye contact, symbols and how to speak like intonation, emphasis, sound quality, style emotion, and speaking style.³ Verbal communication can be applied in teaching method. Because in teaching requires a direct linguistic communication. On the other hand, non-verbal communication is very suitable to use in visual media, such as movie.

As Boggs and Dennis W. Petrie's says in their book "*The Art of Watching Films*", Movie is a unique art production and has a strong influence toward its viewer because it combines paint, technology, music, literature and drama, and becomes interesting to be watched.⁴ Additionally, Dennis says that a movie can be visual images (perhaps in color), words that are spoken and occasionally written (as in signs or a letter shown in a close-up), background music, actors in costumes, and setting, and other means by which the medium of cinema conveys emotions and ideas to the audience.⁵

Movie could become a medium to express the feeling, that is why some of the cineastes make a movie that they have an interest in it. The movie could be interpreted as a moving picture that conducts color, sound, and also a

³ Alex Sobur. *Semiotika komunikasi*. Bandung: Rosdakarya. 2003. p.116.

⁴ Joseph Boggs and Petrie Dennis W. *The Art of Watching Films*, 8th edition. New York: McGraw-Hill Companies. 2012 P.3

⁵Denitto Dennis. *Film Form and Feeling*. United State of America. 1985. P. 2

story. Furthermore, many movies represent the real life, and the story in the movie may be representing the real story from any people in the world.

Many people from any classes of age around the world watched movie, especially in this pandemic era where people need entertainments to fill their time. Movie itself, in this digital era, is the most popular entertainment. People could easily access it through TV, Devices, Netflix, Disney+ *etc.* Netflix itself, according to CNN Indonesia, has more than 182 million customers globally.⁶ It indicates that movie has become daily consumption for almost everyone. This issue is also including numbers of young watcher nowadays that very familiar to gadget, they could easily access variety contents available. For a young movie watcher, they obviously needed a guidance from family, especially parents. As a teacher or college student who dive into teaching and education field, it is a good opportunity to use movies as an additional, or, main teaching material as well. One of the uses of using movies in education is finding the meaning, not only linguistically, but also every meaning that could be found inside the movies, whether is it sign or symbol that indicates communication which requires meaning in that movie. The idea of incorporating semiotics into educational theories, practices, and curricula is not entirely new, but it needs to be stressed and illustrated in all kinds of ways. By is very nature, semiotics is an

⁶ <http://m.cnnindonesia.com>. accessed on Sep 29th, 2020

interdisciplinary and transdisciplinary form of inquiry. This cross-fertilization will benefit both semiotics and education.⁷

In order to get the meaning expressed in the movie, analyzing and understanding the signs in the movie are not easy as we predict, but we can use a semiotic approach. Benny Hoed says that semiotics is the study of signs or the science that studies about the signs in human beings.⁸

In addition, there was several studies referring to semiotic approach that have done, such as a research done by Annisa Anastasya, 2019, in his thesis under title “*Analisis Tanda dalam Film The Black Panther Karya Ryan Coogler*”, she tried to find out the sign meaning of the action scenes by using triangle semiotics concept. She drew the triangle semiotics of Peirce to show the relation between the object, representamen, and interpretant where the combination of the three signs will deliver a clear meaning of a selected object.⁹ Another study also done by I Kadek Agus Mahendra Putra *et.al* in 2017. In their study by the title “Semiotic Analysis of Four Popular “Memes” in Memecenter.com”, used theory of Ferdinand De Saussure to analyze the signs. they explained all the data descriptively. They aimed to gain knowledge about the process of meaning productions behind each

⁷ M. Muhassin. (2014). Telaah Linguistik Interdisipliner Dalam Makrolinguistik. *English Education: Jurnal Tadris Bahasa Inggris*, 6(1), 1-20.

⁸ Benny, Hoed. *Semiotik dan Dinamika Sosial Budaya*. Second Edition. Depok: Komunitas Bambu, 2011, p.3.

⁹ Annisa Anastasya, Analisis Tanda dalam Film the Black Panther Karya Ryan Coogler, Jurnal Skripsi Program Sarjana Sastra Jurusan Sastra Inggris, Manado, 2019.

visual element on memes design using semiotics analysis with Saussure's dyadic model.¹⁰

The differences of this research with previous findings above were theories of the research and object which used by them. Specifically, object of Annisas' research is to find out the sign meaning of the Black Panthers' movie action scenes using Peirce's triadic. On the other hand, Kadeks' research is finding meaning from the signs on meme visual design. While this research focuses on studying signs appeared in the movie while the theory of this research is combination between sign object classification by Pierce and signification by Saussure to interpret meaning of each sign that has been found.

Finally, everything has a sign that requires meaning in it, movie also can visually tell the reality of life or present a history which aims to entertain the society thus talking about movie, Sobur stated that movie is very relevant to semiotic analysis. The movie has built by the sign. The sign in movie create imagination or signifier system.¹¹

As we know, there are so many industry movies. One of interesting movie is *Hala*. Directed by Minhail Baig, this movie tells about seventeen-year-

¹⁰ I Kadek Agus Mahendra Putra, Sang Ayu Isnu Maharani, I Made Netra. "Semiotic Analysis of Four Popular "Memes" in Memecenter.com". (Jurnal Humanis, Fakultas Ilmu Budaya Unud Vol 19.1. 2017). P. 141-148

¹¹Alex Sobur. *Op Cit.* p. 103

old Pakistani-American teenager named *Hala* that struggles to balance desire with her family, cultural, and religious obligation.

Hala Movie has presented interesting signs that can be observed. The researcher interested to analyze this movie because the researcher found some signs that related with semiotics analysis. An approach to cultural analysis derived from structural linguistics, involving the study of sign systems and how meaning is made within a culture. As Chandler said that Semiotics can be applied to anything which can be seen as a sign of something. In other words, to everything which has meaning within a culture. Even within the context of the mass media you can apply semiotic analysis to any media texts (including television and radio programs, movies, cartoons, newspaper and magazine articles, posters and other ads).¹²

Semiotics is a part of linguistic that seemed to be a unique study, because images, gesture, musical sound, or anything can be a sign, whatever their substance because semiotics aims to take in any system of signs. Semiotics has strong influence in communication, especially visual communication. Because in interaction, human may make some sign and give them some descriptions then the sign has meaning. From the sign, people can understand what others means, so everything in this world is looked as a sign. Sometimes people find something and questioning it in mind especially when they communicate each with other or looking a picture or

¹²Daniel Chandler, *Semiotics: The Basic Second Edition*, New York: Taylor & Francis, 2007. P. 1

video that have no intrinsic meaning. Finally, this research would be conducted under the title “A Semiotic Analysis of *Hala* Movie.”

B. Identification of The Problem

Based on the background above, it could be identified that the problem is too many movie shows, not only on widescreen cinema but also available on small screen such as TV, smartphone, and the other platforms. This issue is not only applied to general audience, but also students that demand guidance in watching movie. From that, the problems arise on finding the signs in *Hala* movie and challenging to find the meaning of each sign that has been found.

C. Formulation of The Problem

Referring to background of study and focus of study that have been explained, the research questions are formulated as follow:

1. What signs are represented in the *Hala* Movie?
2. What are the meanings of icons, indexes, and symbols as expressed in the *Hala* movie?

D. Objectives of The Research

The Objectives of The Research are:

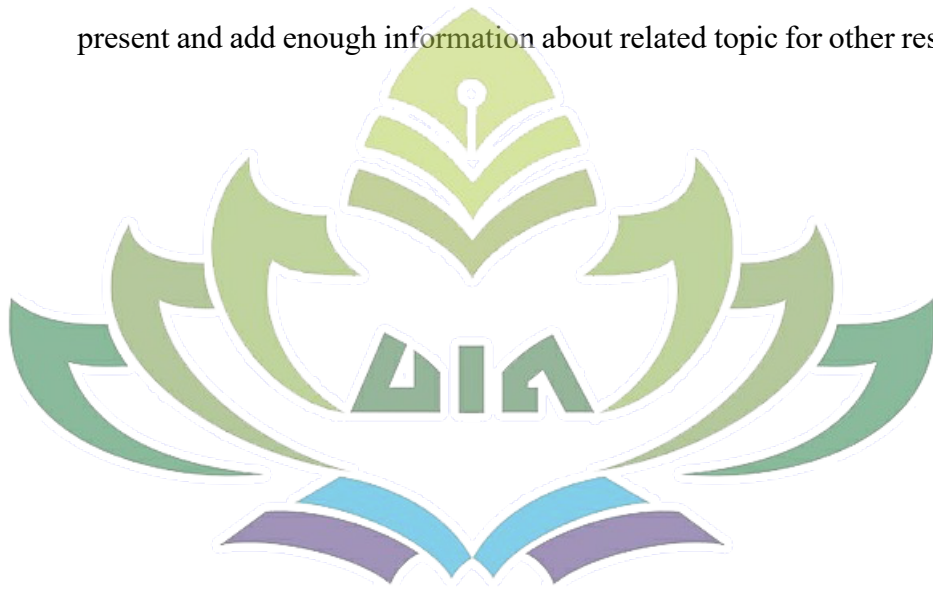
1. To explore the forms of signs expressed in the *Hala* movie.
2. To describe the meaning of icons, indexes, and symbols in the *Hala* movie.

E. Limitation of The Problem

Based on the background of study above, this study is limited to the analysis of signs that was expressed by the main character in the *Hala* movie.

F. Purpose of The Research

It is hoped that this research would help other linguistics student to find new ideas for developing some researches using semiotic approach. And to present and add enough information about related topic for other researcher.



CHAPTER II THEORETICAL DESCRIPTION

A. Concept of Semiotic

If we discuss Semiotics, there are two dominant contemporary models of what constitutes a sign, those of the Swiss linguist Ferdinand de Saussure and of the American philosopher Charles Sanders Peirce.

The American Philosopher, Peirce said in Prior that sign is something which stands to somebody for something in some respect or capacity. It indicates that semioticians study signs not in isolation but as part of semiotic 'sign-systems'. They study how meanings are made and how reality is represented. These signs may include sounds, words, and everything that could give a guidance as a process of communication, like a house, shirt, and every symbol with meaning. He offered a triadic account of the sign, in which meaning potentials are generated in relations among objects (real or imagined, conceptual and material), representamen (sign-vehicles), and interpretants in the minds of recipients.¹³ Unlike the dyadic model offered by Ferdinand de Saussure, which consists of the signifier and signified, Charles Sanders Peirce offers a triadic model. It means human beings only can think through the sign. In his thought, logic has the same concept as semiotics and semiotics can be applied to all types of sign.

¹³Paul Prior, *Semiotics*, London: Routledge, 2014. p. 3

On the other hand, according to Saussure, the name of semiotics or semiology is taken from the Greek language, *semeion*, which means a sign. Semiology would show what constitutes signs, what laws govern them, then Saussure in Chandler also said that semiotics studies the role of signs as part of social life.¹⁴ Saussure, even further, saw linguistics as part of semiology as he offered a dyadic account of signification as the relation of signifier (sign) to signified (referent). Thus, in every "sign" there are two elements of "signifier" and "signified". Signifier is the concept of acoustic/sound/sentence. While the signified is the mental concept. He also saw meaning potential as generated by associations among elements of the whole linguistic/conceptual system.

Furthermore, Umberto Eco in Chandler stated that Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else.¹⁵ So it could be interpreted that gesture, musical sound, or anything can be a sign, whatever their substance because semiotics aims to take in any system of signs.

Studies of signs also become a serious field in linguistics and literature. As Piliang in Tinarbuko, exploration of semiotics as a method to study the various branches of science is possible because there is a tendency to look at a variety of social discourse as a phenomenon of language. In

¹⁴*Ibid.* p.16

¹⁵*Ibid.* p. 2

other words, language used as the model of social discourse.¹⁶ Based on the view of semiotics, if the entire social practices can be regarded as the phenomenon of language, so everything can also be seen as a sign. It is possible because of the breadth of understanding of the sign itself.

From several of definitions above, there is so many theories in studying sign. This research will focus on specific meaning of signs appear in movie. Besides, semiotic as a sign-system theory seemed to be relevant in the field of language and education since it was closely related to linguistics.

B. Field of Semiotic

These are the field of semiotic:¹⁷

1. Analytic Semiotic: This is semiotic which analyzes the system of data.
2. Description Semiotic: It referred to the system of the system of the sign.
3. Zoo Semiotic: It referred to the system of sign on the behavior of non-human.

¹⁶Sumbo Tinarbuko, *Semiotika Komunikasi Visual*, Yogyakarta: Penerbit Jalasutra, 2008, p. 11.

¹⁷Ismarwani, *A Semiotic Analysis on Short Message Service*, Jakarta: The Library of State Islamic University of Jakarta, 2006. p. 19

4. Cultural Semiotic: semiotic that studies about system of sign in the culture of the society.
5. Social Semiotic: It referred to the system of sign, produced by the human who have being the form of symbol.
6. Narrative Semiotic: It referred to the system of sign on mythology and folklore narrative.
7. Natural Semiotic: Semiotic that studies the system of sign from the nature.
8. Normative Semiotic: It referred to the system of sign made by the human being, which have the form of norms.
9. Structural Semiotic: Studying about the system of sign through the language structure.

Since the movie consist of many signs, this research needs to be utilizing more than one field. This research is expected to use Analytic Semiotic field because this research needs data to be interpreted, Cultural Semiotic is also useful as the object of this research is social themed movie, and Structural Semiotic since the movie consist of beautiful poems.

C. Concept of Sign

Semiotic come into educational field from the thought of two philosophers as the pioneer of it. We have seen how the Saussurean and Peircean models of the sign have different philosophical implications.

1. Saussure's Concept of Sign

Ferdinand de Saussure is a linguist scholar who has developed the basis or groundwork of general linguistic theory. He is well-known as a founder of modern linguist. The emergence of the sign theory in the field of linguistics started when he felt that the theory of linguistic signs should be placed in a more general basis theory. Inspired and grounded from that thought, he has proposed the term 'semiology' in a few compilations of lecture notes taken by his students based on lectures given since 1907 to 1911, which eventually have been published as a book entitled 'Course in General Linguistics'. Finally, those works or masterpieces became a high-impact source of linguistic theory which is known as structuralism.

Saussure's concept of signification in semiotic is based on his thought of a dichotomy or duality basis in which according to him, a sign consists of two focal components, namely signifier, the sound pattern (marker-sound image) and signified, the concept (the

outcome/the interpretation/conception of the signifier).¹⁸ Signifier refers to something that is in a material form (physical), explicitly exist and can be distinguished by human senses. On the other hand, signified represents to something literally and physically does not exist, which is in abstract basis.

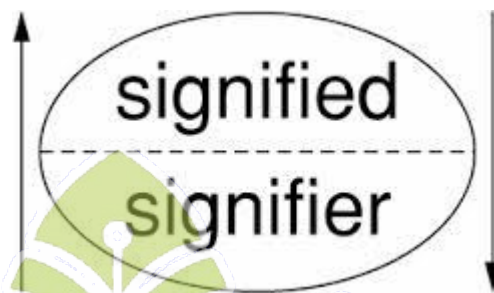


Figure 1. Saussure's Model of the Sign

The gist and primary focus of Saussure's theory is the principle that emphasized language as a system of sign, and besides language there are many other sign systems that exist in the world of mankind. However, in his opinion the system of linguistic signs or language is the most superior sign system compared to other sign systems that exist in the real world because it plays an important role in constructing reality. He focuses on the underlying system of language (langue) as compared to the use of language (parole or speech). Saussure's theory is considered as the proponent to the thought that "language does not reflect reality but rather constructs it" because we do not only use language or give meaning to anything that exists in the world of reality, but also to anything that does not

¹⁸Daniel Chandler, *Op. Cit.* p. 15

exist in it”.¹⁹ So we could say that semiotic is polysemic which means that it could be interpreted in many different ways, but it would be clearer according to its context.

For example, when someone asks us to buy a mouse when he saw us hardly use touchpad, we can easily say that mouse in this case is an animal. But, on the other hand, the context of this conversation is the concept of mouse that is used to move the cursor in laptop’s screen. The term mouse (signifier), image that appear in our mind and something to move cursor (signified) stands as the concept as the outcome of mouse (signifier). Everything in human life is seemed as a form which has a certain meaning and the relationship between the two is based on social conventional.

2. Peirce’s Concept of Sign

Across the ocean, from European philosopher Ferdinand de Saussure, there was an American philosopher Charles Sanders Peirce who was formulated his own model of the sign of ‘semeiotic’ and of the taxonomies of signs. In contrast to Saussure’s dyadic concept, Peirce offered triadic concept, consisting of:²⁰

¹⁹*Ibid.* p. 28

²⁰*Ibid.* p.29

- a. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such) called by some theorists the 'sign vehicle'.
- b. An interpretant: not an interpreter but rather the sense made of the sign.
- c. An object: something beyond the sign to which it refers (a referent).

All three elements are essential to make a sign. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). Peirce wanted to identify the fundamental particles of the signs and merge back all the components in a single structure.²¹

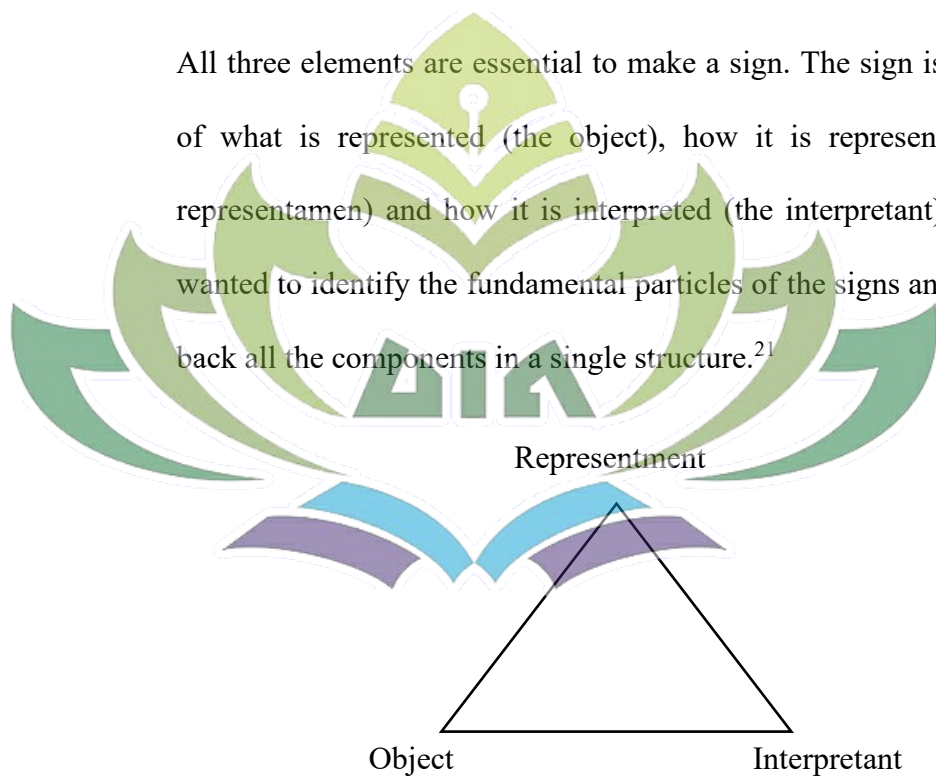


Figure 2. Triadic Semiosis Concept

The interaction or process between these three elements itself is called as semiosis since representamen is the form in which the sign

²¹IndiawanSeto & Wahyu Wibowo, *Semiotika Komunikasi, Aplikasi Praktis Bagi Penelitian dan Skripsi Komunikasi Edisi 2*, Jakarta: Penerbit Mitra Wacana Media, 2013, p.17.

appears (such as the spoken or written form of a word) whereas the sign is the whole meaningful ensemble. Named interpretant of the first sign, in turn, will refer to a particular object. Thus, sign or representamen has a 'triadic' relation directly to the interpretant and its object. Semiosis process has the meaning as the process which combines the entity (such as representamen) with another entity that is referred to as Object.

Since every sign of the semiosis has created interpretant, it could produce the representamen of a second sign, semiosis results in a series of successive interpretant. There is no last nor first sign in this process named unlimited semiosis.

From the definitions above, it could be concluded that sign is anything we can see or hear or feel that refers to something. In the specific context of movie, sign is anything which we find ourselves responding to. In another way, something becomes a sign if we put a special attention on it.

D. Classification of Sign

This trichotomy classifies signs with respect to the relation between the representamen and object. Peirce referred to this trichotomy as "the most

fundamental division of signs". The three members of this trichotomy are icon, index, and symbol.²²

Peirce distinguished the types of signs to be: Icon, index and symbol based on the relation between representamen and object.

a. Icon

Icon is a sign which denotes and have the character of the Object, whether the Object actually exists or not. In the icon, the relationship between representamen and object is materialized as similarities in some quality. The signifier (the physical/material) resembles the signified (concept), so the relationship is obvious. For example, the map of Yogyakarta is an icon of the Yogyakarta area which depicted in the map.

b. Index

Index is the sign which is connected with the object because of the cause and effect connection. The signifier (the physical/material) is directly connected to the signified(concept), but the relationship is at the interpreter's discretion. The example is a footprint above the ground. That is an index of a person or animal that has been passed there. Or a knock on the door is an index of the presence of a 'guest'.

²² Winfried Noth, *Handbook of Semiotics*, Indiana: Indiana University Press, 1995, p.42.

c. Symbol

Symbol is a general law or ideas which operates only in a particular situation, areas, or society. Symbol is also called as the type of sign which is arbitrary and conventional according to the agreement or convention of society. The signifier (the physical/material) does not resemble the signified (concept), so the relationship between the two must be taught. For examples, Garuda Pancasila for Indonesia is a bird that has a rich symbolic meaning with the addition of the word *Bhineka Tunggal Ika*. But for people who have different cultural backgrounds, such as Scandinavians, Garuda Pancasila is only regarded as the ordinary eagle.

Saussure, on the other hand, considered a semiotic system to be one that expresses ideas; language, in his view, is the most important of all semiotic systems. Saussure considered a semiotic system to be one that expresses ideas; language, in his view, is the most important of all semiotic systems. His theories are structuralist, because they search for structures underlying the surface phenomena of the object of study. Structuralist theories are generally based on binary oppositions; Saussure's most influential binary oppositions are *langue-parole*, *syntagmatic-paradigmatic* relations, and *synchrony-diachrony*.

Langue refers to the system of rules and conventions which is independent of, and pre-exists, individual users while *parole* refers to its

use in particular instances. Langue is the linguistic system, and parole is the individual's use of langue; because of his mentalist view of the sign, Saussure's theories concentrate on langue rather than parole.

Syntagmatic relations can be thought of as horizontal, in that one element relates to the contiguous elements; paradigmatic relations are the ones between one element and another not present in a structure. Saussure's approach was also to study the system synchronically as if it were frozen in time (like a photograph) rather than diachronically in terms of its evolution over time (like a movie). Some structuralist cultural theorists subsequently adopted this Saussurean priority, focusing on the functions of social and cultural phenomena within semiotic systems. It differs over whether the system precedes and determines usage (structural determinism) or whether usage precedes and determines the system (social determinism). So, this research would analyze movie using semiotic and focusing on discovering meaning of signs since the object of this research is the signs inside the movie itself.

Applying the notion to semiotic systems in general rather than simply to language, the distinction is one between system and usage, structure and event or code and message. The sign itself is the whole that results from the association of the signifier with the signified. The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussurean diagram by the arrows (see figure 1). The horizontal broken line marking the two elements of the

sign is referred to as 'the bar'. Taking a quite idealized view of these relations, he argued that the signified must be understood as a concept (rather than a thing in the world) and the signifier as the sign image (not the occurring physical sign, but the mental representation of the sound, graph, gesture, etc.).²³

From the explanations above, this research would focus on discovering sign based on the aspect of symbolic, iconic and indexical signs. Then the signs that available would be separated as signifier and signified in order to find the meaning of each sign using appropriate sources.

E. Concept of Movie

Film in Greece is also known as cinema, cinema is an abbreviation of cinematograph (camera brand from Lumiere). In English, the word film is also known as movies (from the word move) meaning motion pictures.²⁴ On the other hand, according to Joseph V Maschelli in Anggriani, structurally film is formed from many shots, scenes, and sequences.²⁵ Josseph M. Boggs and Dennis W. Petrie's said in their book "*The Art of Watching Film*", the film is a unique art production and has a strong influence toward its viewer because it combines paint,

²³*Ibid.* p. 59

²⁴ Vera Nawiroh. *Semiotika dalam Riset Komunikasi*. Bogor: Ghalia Indonesia. 2014. P.

technology, music, literature and drama, and becomes interesting to be watched.²⁶

According to Trianton in Salya Karimai and Maylanny Christin films or movies can be classified into two categories, story film or fiction and non-story or non-fiction film.²⁷ Vera Nawiroh explained that fiction film is a film based on a fiction story, and fiction film is divided into two kinds, long story and short story films.²⁸ On the other hand, non-fiction story like a documentary film, shows us about the documentation of an event like nature, human and animals. There are several genres of film including drama, action, horror, comedy, animation, science-fiction and cartoon. Burns Amy Capwell gave the definition about these genres as follows:²⁹

1. Drama film is a film that focuses on the plot and script, and it allows the viewers to feel sympathy or empathy through the character in the movie.
2. Action film is a film that contains the concepts of right and wrong, good “guys” and bad “guys,” physical action, fights, chases, and explosions.

²⁶ Joseph M. Boggs, *Op. Cit.* p. 2

²⁷ Karima, Salya and Maylanny Christin, Charles Sanders Peirce Semiotic Analysis on the Presentation of Violence in Cartoons Little Krishna Serial Episode 5 September 2014. *Journal e-Proceeding of Management*, 2015.p. 3

²⁸ Vera, *Op. Cit.* p. 95

²⁹ Amy Capwell Burns, Action, Romance, or Science Fiction: Your Favorite Movie Genre May Affect Your Communication, *American Communication Journal*, 2009.p. 6

3. Horror film is a film that is generally made to the youth market who attend them to see their peers terrified.
4. Comedy film is a film which presents humor in team interactions.
5. Animation film is a film that consists of some pictures or frames with different positions and one of the most famous animation films is Disney.
6. Science fiction is a genre of film that generally focuses on society's anxiety about technology and its growth and potential for destruction with the possibility of no future.

The *Hala* Movie is categorized as a Drama movie because as explained above, drama movie genre allows the viewers to feel sympathy or empathy through the character in the film. As *Hala* movie his genre was selected as this movie consist of so many interesting signs that cause to emerge audiences' empathy.


The director of movies also should take a special attention on the aspect of cinematography. Some elements of cinematography could tell audience the situation of each scene, such as camera angle, camera movement, focal length, motion *etc* required the meaning that helps audience understand what happen there.

A movie is a highly complex act of communication, and no act of communication is effective unless it takes into account how the recipient will receive it. If a movie is to have the desired effect, the film-maker

needs to know exactly how the screen communicates. They need to know how the images produced will be understood by the audience and work upon their imagination's moment by moment. This is where semiotics is useful.

F. Synopsis

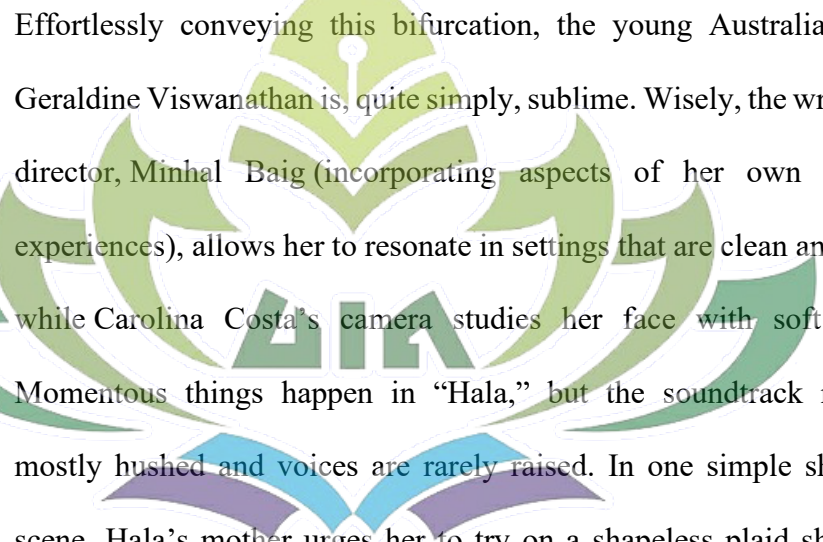
Below is the description of the source of data.



Title	: Hala
Directed by	: Minhal Baig
Produced by	: Minhal Baig, Clarence Hammond, James Lassiter & Jamal M. Watson
Based on	: Story of Minhal Baig's Pakistani-American Adolescence
Release date	: 6 December 2019 (Apple+)
Starring	: Geraldine Viswanathan as Hala Masood
	Jack Kilmer as Jesse
	Gabriel Luna as Mr. Lawrence
	Purbi Joshi as Eram (Hala's Mother)
	Azad Khan as Zahid Masood (Hala's Father)

The title character of “Hala” (a Pakistani-American teenager in her final year of high school) is cautious with her words, but avidly curious with

her eyes and ears. Floating in a limbo between two cultures, she's gently pulling back from her Muslim faith and tentatively testing her crush on Jesse (Jack Kilmer), a tousled blond classmate with a sensitive soul. She's a fascinating paradox, at once subdued and adventurous: One moment, she's meekly enduring the affectionate nagging of her anxious mother (Purbi Joshi); the next, she's racing through their Chicago suburb on her skateboard. Right away, we want to know her better.

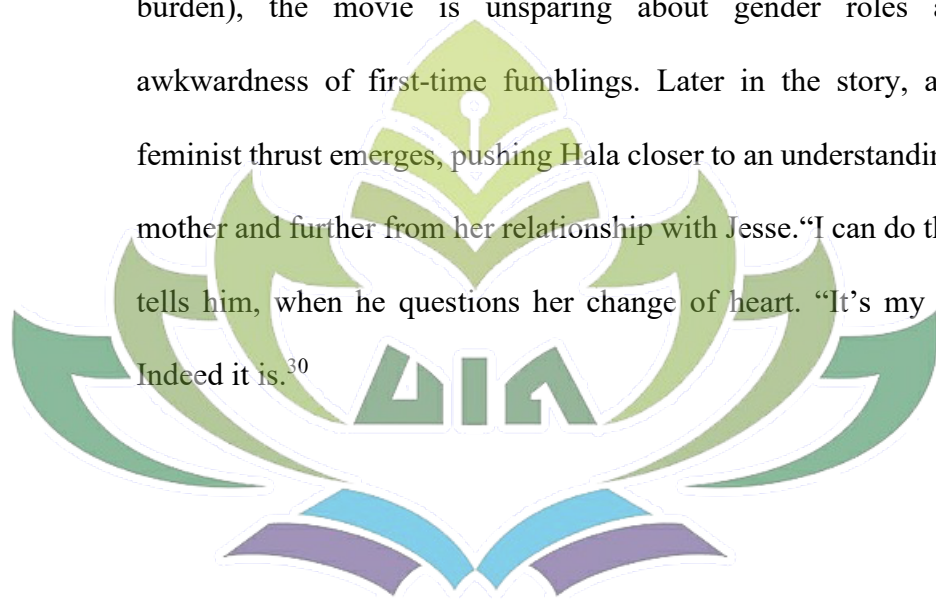


Effortlessly conveying this bifurcation, the young Australian actor Geraldine Viswanathan is, quite simply, sublime. Wisely, the writer and director, Minhal Baig (incorporating aspects of her own teenage experiences), allows her to resonate in settings that are clean and quiet, while Carolina Costa's camera studies her face with soft intent. Momentous things happen in "Hala," but the soundtrack remains mostly hushed and voices are rarely raised. In one simple shopping scene, Hala's mother urges her to try on a shapeless plaid shirt; she does, but only after reaching for a silky, sleeveless top with a look of such longing it feels almost indecent.

Other characters, however, can seem less like fully formed individuals than convenient devices to facilitate Hala's journey. When her fond father (Azad Khan), a successful lawyer, is exposed for actions that threaten to destroy the family, his motivations remain unplumbed. And her observant English teacher (Gabriel Luna) is drawn so indistinctly

that an emotionally pivotal scene between the two is significantly weakened.

Yet if Baig's writing is at times thin and excessively pointed — like a classroom discussion about what it means to live an authentic life — her grasp of mood is spot on. As Hala tests the boundaries of faith and sexual desire (her name means “halo” in Arabic, and it feels like a burden), the movie is unsparing about gender roles and the awkwardness of first-time fumbblings. Later in the story, a quietly feminist thrust emerges, pushing Hala closer to an understanding of her mother and further from her relationship with Jesse. “I can do that,” she tells him, when he questions her change of heart. “It’s my choice.” Indeed it is.³⁰



³⁰<https://www.nytimes.com/2019/11/21/movies/hala-review.html> accessed on Oct 2nd 2020.

REFERENCES

- Anasthasya, Annisa, Analisis Tanda dalam Film the Black Panther Karya Ryan Coogler, Jurnal Skripsi Program Sarjana Sastra Jurusan Sastra Inggris, Manado, 2019.
- Anggraini, Dwi, Stereotip Perempuan Dalam Film Get Married Analisis Semiotika Roland Barthes, *e-Journal Ilmu Administrasi Bisnis*, 2016.
- Boggs, Joseph and Petrie Dennis W. *The Art of Watching Films, 8th edition*. New York: McGraw-Hill Companies. 2012.
- Burns, Amy Capwell. Action, Romance, or Science Fiction: Your Favorite Movie Genre May Affect Your Communication. *American Communication Journal*. 2009.
- Chandler, Daniel, *Semiotics: The Basic Second Edition*, New York: Taylor & Francis, 2007.
- Dennis, Denitto. *Film Form and Feeling*. United State of America. 1985.
- Uwe Flick, *An Introduction to Qualitative Research. 4th edition*, Great Britain: Ashford Colour Press Ltd.
- Hoed, Benny. *Semiotik dan Dinamika Sosial Budaya. Second Edition*. Depok: Komunitas Bambu. 2011.
- Ismarwani. *A Semiotic Analysis on Short Message Service*. Jakarta: The Library of State Islamic University of Jakarta. 2006.
- Karima, Salya and Maylanny Christin, Charles Sanders Peirce Semiotic Analysis on the Presentation of Violence in Cartoons Little Krishna Serial Episode 5 September 2014. *Journal e-Proceeding of Management*, 2015.
- Muhassin, M. (2014). Telaah Linguistik Interdisipliner Dalam Makrolinguistik. *English Education: Jurnal Tadris Bahasa Inggris*, 6(1).
- Miles, Matthew B. and A. Michael Huberman, *Qualitative Data Analysis*, USA: SAGE Publications, 1994.
- Nawiroh, Vera. *Semiotika dalam Rise tKomunikasi*. Bogor: Ghalia Indonesia. 2014.
- Neuman, W. Lawrence. *Social Research Methods; Qualitative and Quantitative Approaches*. USA: Allyn & Bacon. 1997.
- Noth, Winfried. *Handbook of Semiotics*. Indiana: Indiana University Press. 1995.
- Prior, Paul. *Semiotics*. London: Routledge. 2014.

Putra, I Kadek Agus Mahendra, Sang Ayu Isnur Maharani, I Made Netra. "Semiotic Analysis of Four Popular "Memes" in Memecenter.com". (Jurnal Humanis, Fakultas Ilmu Budaya Unud Vol 19.1. 2017).

Seto, Indriawan and Wahyu Wibowo, *Semiotika Komunikasi, Aplikasi Praktis Bagi Penelitian dan Skripsi Komunikasi Edisi 2*, Jakarta: Penerbit Mitra Wacana Media, 2013

Sobur, Alex. *Semiotika komunikasi*. Bandung: Rosda Karya. 2003.

Sugiono. *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta, 2008.

Tinarbuko, Sumbo. *Semiotika Komunikasi Visual*. Yogyakarta: PenerbitJalasutra. 2008.

Warschauer, M. 2000. *The Changing Global Economy and The Future of English Teaching*. TESOL Quarterly, TESOL in The 21s Century, 34(3).

<http://m.cnnindonesia.com>

<https://www.nytimes.com/2019/11/21/movies/hala-review.html>

<https://quran.com/2/164>

